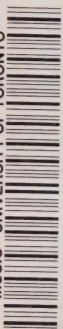


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Haydn, Joseph

□ Quartet, strings, no.  
71, op. 71, no. 2, D major, □  
Quartet no. 70

M  
452  
.H42  
H.III 70  
1900z  
MUSIC





50  
**Edition Eulenburg**

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No. 145

# HAYDN

## String Quartet

D major – Ré majeur – D dur

Op. 71 No. 2



**Ernst Eulenburg Ltd.,**

London — Zürich — Mainz — New York



Edition Eulenburg

Dem Grafen Apponyi gewidmet

# QUARTET

No. 70

D major

for 2 Violins, Viola and Violoncello

by

JOSEPH HAYDN

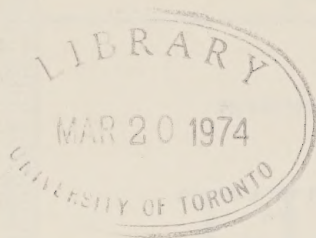
Op. 71, No. 2



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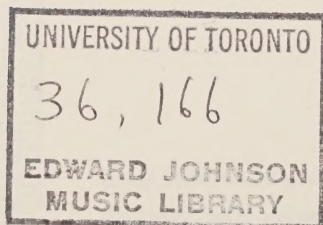
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M  
452  
H42  
Op. 71  
no. 2

	Pag.
I. Adagio – Allegro . . . . .	I
II. Andante cantabile . . . . .	9
III. Menuetto. Allegro . . . . .	14
IV. Finale Allegretto . . . . .	15



# Quartet No. 70

I

Joseph Haydn, Op. 71 No. 2

1732 - 1809

Adagio  $\text{♩} = 60$ 

Violino I

Violino II

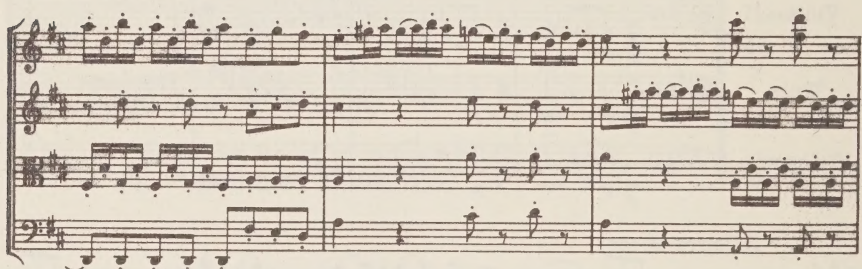
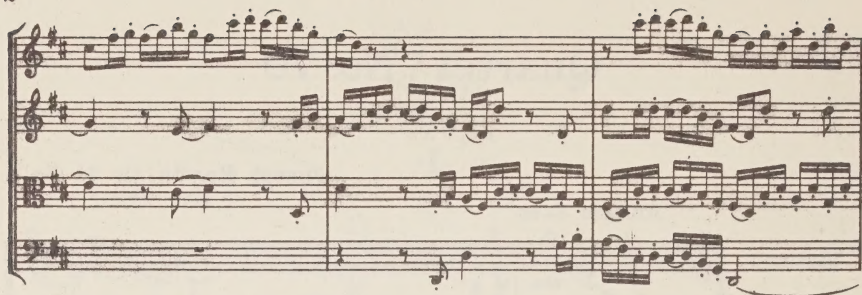
Viola

Violoncello

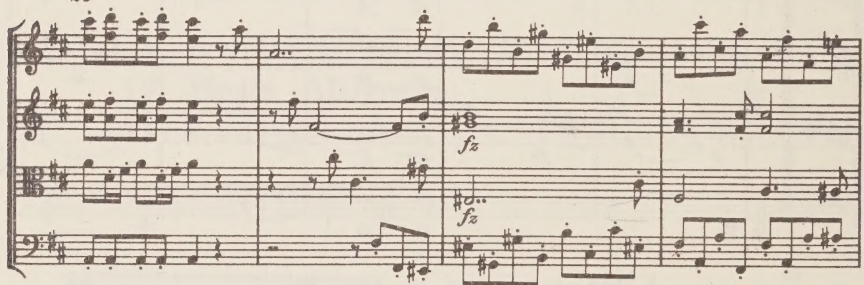
Allegro  $\text{♩} = 100$ 

10

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20





25 26 27 28 29

*p* *p* *p* *p*

30 31 32 33 34

*f* *f* *f* *f* *f*

35 36 37 38 39

*mf* *mf* *mf* *mf*

40 41 42 43 44

*p* *p* *p* *p* *f* *f* *f* *f*

First system of music, measures 1-4. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (fortissimo).

Second system of music, measures 5-7. This system includes vocal entries for "cre" and "scen" in the treble staff, and "do" in the bass staff. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte).

Third system of music, measures 8-11. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *f* (fortissimo) and *mf* (mezzo-forte).

Fourth system of music, measures 12-15. The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *p* (piano).

60

cre - scen - do

cre scen do

cre - scen - do

Musical score for "The Merry Widow" (Act II), featuring a vocal melody and piano accompaniment. The score is written in 2/4 time and includes dynamic markings such as *cresc.* and *ff*. The key signature is one sharp (F#). The score is divided into two systems, each containing four staves. The vocal melody is on the top staff of each system, and the piano accompaniment is on the bottom three staves. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

70

Handwritten musical score for 'The Merry Widow' (Act II). The score is written for four staves (two treble and two bass clefs) in 2/4 time. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *fz* (forzando) are indicated. The score is numbered 70 at the top.

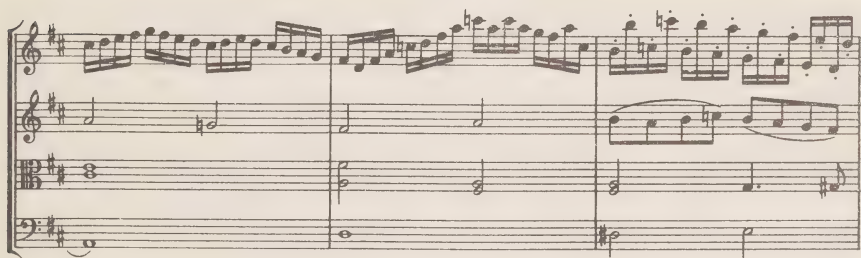
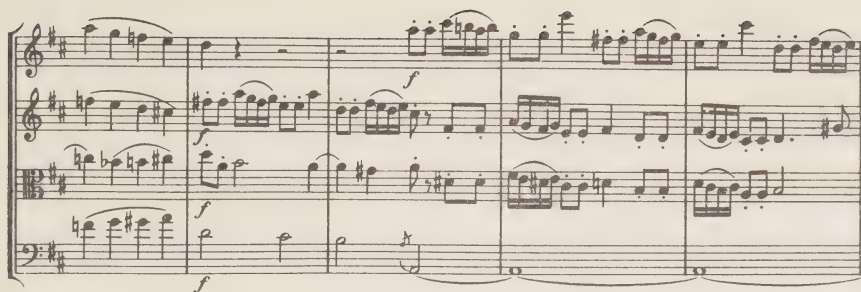


First system of a musical score in G major (one sharp). It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte). There are several accidentals, including flats and naturals, throughout the system.

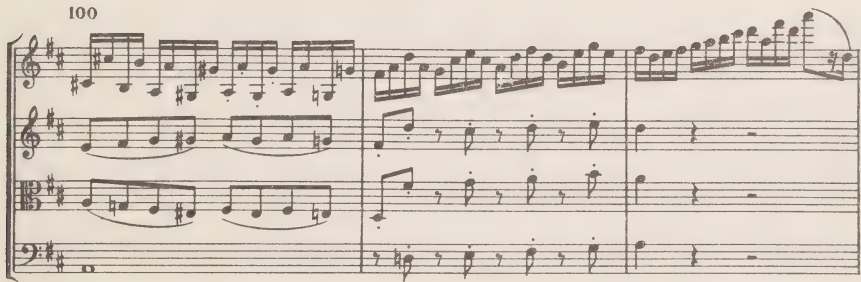
Second system of the musical score, starting at measure 80. It continues the four-staff format. This system includes dynamic markings such as *cresc.* (crescendo), *f* (forte), and *p* (piano). The notation is dense with many beamed sixteenth notes.

Third system of the musical score. It continues the four-staff format. The first two staves have a *f* (forte) dynamic marking. The music is characterized by rapid sixteenth-note passages.

Fourth system of the musical score, starting at measure 90. It continues the four-staff format. This system includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano). The notation shows a continuation of the rapid sixteenth-note patterns.



100



110

*p* *fz* *fz* *fz*

*p* *fz* *fz* *fz*

*p* *fz* *fz* *fz*

*p* *fz* *fz* *fz*

*cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

*cresc.* *f* *f* *f*

*f* *p*

*p* *mf* *cresc.* *fz* *decresc.* *p*

*p* *cresc.* *fz* *decresc.* *p*

*p* *cresc.* *fz* *decresc.* *p*

*cresc.* *fz* *decresc.* *p*

*fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz*

*fz* *fz* *fz* *fz*



## II

Adagio cantabile  $\text{♩} = 76$ 

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). The dynamics are marked *p* (piano) and *fz* (forzando). The music features a melody in the right hand and a supporting bass line in the left hand, with a central piano part.

Second system of musical notation, measures 5-8. Measures 5 and 6 contain triplets marked with a '3' and a '3'. Measure 7 has a *fz* marking. Measure 8 is marked with a '10' and a fermata. The piano part continues with a steady eighth-note accompaniment.

Third system of musical notation, measures 9-12. Measures 9 and 10 have a *fz* marking. The piano part continues with a steady eighth-note accompaniment. The melody in the right hand features some chromatic movement.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 have a *fz* marking. The piano part continues with a steady eighth-note accompaniment. The melody in the right hand features some chromatic movement and a triplet in measure 16.

20

*p* *cresc.* *f*

30

*pp* *fz*

*pp*

First system of the musical score, measures 35-39. It features a piano introduction with a treble and bass staff. The key signature has two sharps (F# and C#). The music includes various melodic lines and chords, with a forte (*f*) dynamic marking at the end of measure 39.

Second system of the musical score, measures 40-44. Measure 40 is marked with the number "40". The system continues with complex melodic and harmonic textures, including a forte (*fz*) dynamic marking in measure 42.

Third system of the musical score, measures 45-49. This system shows a continuation of the intricate musical patterns, with various melodic lines and chords across the staves.

Fourth system of the musical score, measures 50-54. Measure 50 is marked with the number "50". This system includes a piano (*p*) dynamic marking at the beginning of measure 50 and a forte (*fz*) dynamic marking in measure 52. The music concludes with a triplet of eighth notes in measure 54.



First system of musical notation, measures 1-3. The music is in 3/4 time with a key signature of two sharps (F# and C#). The first staff (treble clef) features a melodic line with triplets and slurs, marked with a forte *f* dynamic. The second staff (treble clef) has a sustained chord with a slur. The third staff (bass clef) has a sustained chord with a slur. The fourth staff (bass clef) has a sustained chord with a slur. Dynamics include *f* and *p* (piano).

Second system of musical notation, measures 4-6. The first staff (treble clef) continues the melodic line with triplets and slurs, marked with a forte *f* dynamic. The second staff (treble clef) has a sustained chord with a slur, marked with a piano *p* dynamic. The third staff (bass clef) has a sustained chord with a slur, marked with a piano *p* dynamic. The fourth staff (bass clef) has a sustained chord with a slur, marked with a piano *p* dynamic. Dynamics include *f*, *decresc.* (decrescendo), and *p*.

Third system of musical notation, measures 7-9. The first staff (treble clef) continues the melodic line with triplets and slurs. The second staff (treble clef) has a sustained chord with a slur. The third staff (bass clef) has a sustained chord with a slur. The fourth staff (bass clef) has a sustained chord with a slur. Dynamics include *f* and *p*.

Fourth system of musical notation, measures 10-13. The first staff (treble clef) starts with measure 60, then continues the melodic line with triplets and slurs, marked with a piano *p* dynamic. The second staff (treble clef) has a sustained chord with a slur, marked with a piano *p* dynamic. The third staff (bass clef) has a sustained chord with a slur, marked with a piano *p* dynamic. The fourth staff (bass clef) has a sustained chord with a slur, marked with a piano *p* dynamic. Dynamics include *p* and *cresc.* (crescendo).

First system of music (measures 1-6). The key signature has two sharps (F# and C#). The first staff (treble clef) begins with a *f* dynamic, followed by a *pp* section. The second staff (treble clef) has a *pp* dynamic. The third staff (bass clef) has a *f* dynamic. The fourth staff (bass clef) has a *pp* dynamic. The system concludes with a triplet of eighth notes in the first and fourth staves.

Second system of music (measures 7-12). Measure 7 is marked with a *f* dynamic. The system concludes with a triplet of eighth notes in the first and fourth staves.

Third system of music (measures 13-18). Measures 13-17 feature a triplet of eighth notes in the first staff, with dynamics *p*, *cresc.*, *mf*, and *dim.* respectively. The second staff has dynamics *p*, *cresc.*, *mf*, and *p*. The third staff has dynamics *p*, *cresc.*, *mf*, and *p*. The fourth staff has dynamics *p*, *cresc.*, *mf*, and *p*. The system concludes with a triplet of eighth notes in the first staff.

Fourth system of music (measures 19-24). Measures 19-23 feature a triplet of eighth notes in the first staff, with dynamics *dim.*, *pp*, *pp*, and *f* respectively. The second staff has dynamics *dim.*, *pp*, *pp*, and *f*. The third staff has dynamics *dim.*, *pp*, *pp*, and *f*. The fourth staff has dynamics *dim.*, *pp*, *pp*, and *f*. The system concludes with a triplet of eighth notes in the first staff.

# Menuetto

Allegro  $\text{♩} = 72$

## III

First system of the Minuet in G major, measures 1-10. The score is in 3/4 time, G major (one sharp). It features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked Allegro with a quarter note equal to 72 beats per minute. The key signature has one sharp (F#). The system ends with a measure marked with a '10' above it.

Second system of the Minuet in G major, measures 11-20. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The left hand provides a steady accompaniment. The system concludes with a measure marked with a '20' above it.

Third system of the Minuet in G major, measures 21-30. The piece continues with the same melodic and harmonic language. The system ends with a measure marked with a '30' above it.

Trio section, measures 31-40. The key signature changes to E major (two sharps). The tempo remains Allegro. The music features a more complex texture with triplets and dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The section concludes with a double bar line and the word *Fine* written below the staff.



40

15

*Menuetto D.C.*

This system contains measures 40 to 45. It features a treble and bass staff with a key signature of two sharps (F# and C#). The music includes various note values, rests, and dynamic markings such as accents (>) and a crescendo hairpin. Measure numbers 40 and 15 are indicated at the top.

Finale

Allegretto  $\text{♩} = 76$

IV

*mezza voce*

*p*

This system contains measures 46 to 51. It features a treble and bass staff with a key signature of two sharps. The music is marked 'mezza voce' and includes dynamic markings like piano (*p*). Measure 46 is indicated at the top.

10

*f*

*p* *pp*

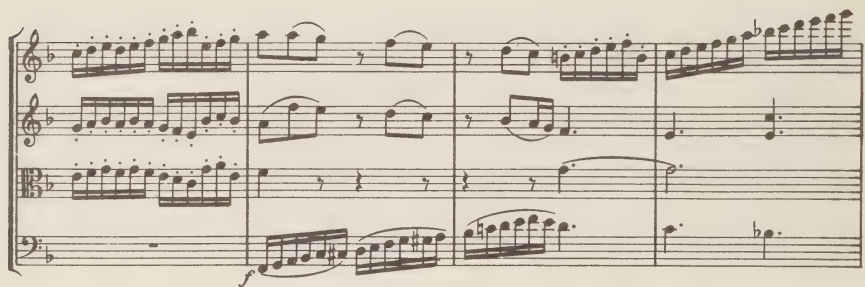
This system contains measures 52 to 61. It features a treble and bass staff with a key signature of two sharps. The music includes dynamic markings such as forte (*f*), piano (*p*), and pianissimo (*pp*). Measure 10 is indicated at the top.

20

*cresc.*

*pp*

This system contains measures 62 to 71. It features a treble and bass staff with a key signature of two sharps. The music includes dynamic markings such as piano (*p*), pianissimo (*pp*), and crescendo (*cresc.*). Measure 20 is indicated at the top.



80.

Third system of musical notation, measures 9-12. The music continues with similar rhythmic patterns. The first two staves are marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff has a forte (*f*) dynamic marking at the beginning of measure 10.

Fourth system of musical notation, measures 13-16. The music continues with similar rhythmic patterns. The first two staves are marked with a mezzo-forte (*mf*) dynamic. The bass staff has a mezzo-forte (*mf*) dynamic marking at the beginning of measure 14.

40

decresc. sempre più *p*

decresc. sempre più *p*

decresc. sempre più *p*

50

*mezza voce*

*p*

*p*

*p*

*fz*

*fz*

*fz*

*p* *mp*

*p*

*p*

*p*



pp cresc. cresc. cresc. cresc.

mf p p p cresc. cresc.

scen do p cresc. cresc. cresc. cresc. scendo mf cresc.

### Allegro

f f f f f f



Musical score for measures 100-103. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble staves and two bass staves. The first two measures (100-101) are marked *f* (forte). The next two measures (102-103) are marked *mf* (mezzo-forte). The music consists of continuous eighth-note patterns in the lower staves and more melodic lines in the upper staves.

Musical score for measures 104-107. The score continues with four staves. Measures 104-105 are instrumental. Measures 106-107 introduce vocal entries with the lyrics "cre - scen - do". The vocal parts are on the two upper staves, and the instrumental accompaniment is on the two lower staves. The dynamics are *f* in measures 104-105 and *mf* in measures 106-107.

Musical score for measures 108-111. The score continues with four staves. Measures 108-109 are marked *il forte* (very forte). Measures 110-111 are marked *più f* (more forte) and *ff* (fortissimo). The music features a mix of melodic lines and dense eighth-note textures. The vocal parts enter in measure 110 with the lyrics "il forte".

Musical score for measures 112-115. The score continues with four staves. Measures 112-113 are marked *il forte*. Measures 114-115 are marked *più f* and *ff*. The music concludes with a final cadence in measure 115. The vocal parts are present throughout, with lyrics "il forte" in measures 112-113 and "più f" in measures 114-115.



# SYMPHONIES

No.

401.	Mozart, C (Jupiter) [551] .....
402.	Beethoven, No. 5, C m .....
403.	Schubert, B m (unfinished) .....
404.	Mozart, G m [550] .....
405.	Beethoven, No. 3, E♭ (Eroica) .....
406.	Mendelssohn, Nr. 3, A m .....
407.	Beethoven, No. 6, F (Pastorale) .....
408.	Schumann, No. 3, E♭ .....
409.	Haydn, No. 104, D (London) .....
410.	Schubert, No. 7, C .....
411.	Beethoven, No. 9, D m .....
412.	Beethoven, No. 7, A .....
413.	Schumann, No. 4, D m .....
414.	Beethoven, No. 4, B♭ .....
415.	Mozart, E♭ [543] .....
416.	Beethoven, No. 8, F♯ .....
417.	Schumann, No. 1, B♭ .....
418.	Beethoven, No. 1, C .....
419.	Beethoven, No. 2, D .....
420.	Mendelssohn, Nr. 4, A .....
421.	Schumann, No. 2, C .....
422.	Berlioz, Phant. Symph .....
423.	Berlioz, Harold i. Ital. ....
424.	Berlioz, Romeo and Juliet .....
425.	Brahms, No. 1, C m .....
426.	Brahms, No. 2, D .....
427.	Brahms, No. 3, F .....
428.	Brahms, No. 4, E m .....
429.	Tschaikowsky, No. 5, E m .....
430.	Tschaikowsky, No. 4, F m .....
431.	Haydn, No. 99, [3], E♭ .....
432.	Haydn, No. 85, [15], B♭ (La Reine) .....
433.	Dvořák, No. 5, E m (New World) .....
434.	Haydn, No. 100, G (Mil.) .....
435.	Haydn, No. 94, G (Surprise) .....
436.	Haydn, No. 92, G (Oxf.) .....
437.	Mozart, D [385] (Hafner) .....
438.	Haydn, No. 102, B♭ .....
439.	Haydn, No. 101, D (Cloches) .....
440.	Strauss, Don Juan .....
441.	Strauss, Macbeth .....
442.	Strauss, Death and Transfig. ....
443.	Strauss, Till Eulenspiegel .....
444.	Strauss, Zarathustra .....
445.	Strauss, Don Quixote .....
446.	Mozart, D [504] .....
447.	Liszt, Montagne .....
448.	Liszt, Tasso .....
449.	Liszt, Préludes .....
450.	Liszt, Orpheus .....
451.	Liszt, Prometheus .....
452.	Liszt, Mazeppa .....
453.	Liszt, Festival Sounds .....
454.	Liszt, Heroic Elegy .....
455.	Liszt, Hungaria .....
456.	Liszt, Hamlet .....
457.	Liszt, Battle of Hums .....
458.	Liszt, Ideals .....
459.	Bruckner, No. 1, C m .....
460.	Bruckner, No. 2, C m .....
461.	Bruckner, No. 3, D m .....
462.	Bruckner, No. 4, E♭ (romantic) .....
463.	Bruckner, No. 5, B♭ .....

No.

464.	Bruckner, No. 6, A .....
465.	Bruckner, No. 7, E .....
466.	Bruckner, No. 8, C m .....
467.	Bruckner, No. 9, D m .....
468.	Haydn, No. 93, D .....
469.	Haydn, No. 103, E♭ (Drum Roll) .....
470.	Volkmann, No. 1, D m .....
471.	Smetana, Vysehrad .....
472.	Smetana, Moldau .....
473.	Smetana, Sarka .....
474.	Smetana, Bohemia's Woods and Fields .....
475.	Smetana, Tábor .....
476.	Smetana, Blaník .....
477.	Liszt, Faust-Symph. ....
478.	Strauss, From Italy .....
479.	Tschaikowsky, No. 6, B m (Pathétique) .....
480.	Haydn, No. 95, C m .....
481.	Haydn, No. 96, D .....
482.	Franck, D m .....
483.	Haydn, No. 97, C .....
484.	Haydn, No. 86, D .....
485.	Haydn, No. 98, B♭ .....
486.	Haydn, No. 45, F♯ m (Farewell) .....
487.	Haydn, No. 88, G .....
488.	Haydn, No. 82, C (L'ours) .....
489.	Rimsky-Korsakow, Antar (No. 2) .....
490.	Borodin, No. 1, E♭ .....
491.	Borodin, No. 2, B m .....
492.	Mahler, No. 7 .....
493.	Rimsky-Korsakow, Scheherazade .....
494.	Glasunow, No. 4, E♭ .....
495.	Glasunow, No. 8, E♭ .....
496.	Skrjabin, Divin Poème .....
497.	Skrjabin, Le Poème de l'Extase .....
498.	Strauss, Hero's Life .....
499.	Strauss, Alpine Symph. ....
500.	Tschaikowsky, Manfred .....
501.	Borodin, No. 3, A m (unfinished) .....
502.	Mozart, C [425] .....
503.	Skrjabin, No. 2, C m .....
504.	Schubert, No. 1, D .....
505.	Schubert, No. 2, B♭ .....
506.	Schubert, No. 3, D .....
507.	Schubert, No. 4, C m (Tragic) .....
508.	Schubert, No. 5, B♭ .....
509.	Schubert, No. 6, C .....
510.	Strauss, Domestica .....
511.	Haydn, No. 73, D (Chasse) .....
512.	Haydn, No. 31, D (Hornsignal) .....
513.	Haydn, No. 7, C (Le Midi) .....
514.	Franck, Chasseur maudit .....
515.	Haydn, No. 8, G (Le Soir) .....
516.	Franck, Les Eolides .....
517.	Haydn, No. 48, C (Maria Theresia) .....
518.	Haydn, No. 55, E♭ (Schoolmaster) .....
521.	J. Chr. Bach, D .....
522.	J. Chr. Bach, E♭ .....
523.	Franck, Rédemption .....
524.	Zador, Dance Symph .....
525.	Dvořák, No. 4, G .....
526.	Dvořák, No. 2, D m .....

# OVERTURES

No.	
601.	<b>Beethoven</b> , Leonore No. 3 .....
602.	<b>Weber</b> , Freischütz .....
603.	<b>Mozart</b> , Figaro .....
604.	<b>Beethoven</b> , Egmont .....
605.	<b>Weber</b> , Ruler of the Spirits .....
606.	<b>Mendelssohn</b> , Melusine .....
607.	<b>Weber</b> , Oberon .....
608.	<b>Mozart</b> , Don Giovanni .....
609.	<b>Weber</b> , Preziosa .....
610.	<b>Beethoven</b> , Fidelio .....
611.	<b>Mendelssohn</b> , Ruy Blas .....
612.	<b>Weber</b> , Jubelee .....
613.	<b>Mendelssohn</b> , Mid. Night's Dream .....
614.	<b>Mozart</b> , Magic Flute .....
615.	<b>Nicolai</b> , Merry Wives .....
616.	<b>Rossini</b> , William Tell .....
617.	<b>Berlioz</b> , Waverley .....
618.	<b>Berlioz</b> , Judges of Secret Court .....
619.	<b>Berlioz</b> , King Lear .....
620.	<b>Berlioz</b> , Roman Carneval .....
621.	<b>Berlioz</b> , Corsaire .....
622.	<b>Berlioz</b> , Benv. Cellini .....
623.	<b>Berlioz</b> , Beat and Bened. ....
624.	<b>Tschaikowsky</b> , 1812 .....
625.	<b>Beethoven</b> , Prometheus .....
626.	<b>Beethoven</b> , Coriolanus .....
627.	<b>Beethoven</b> , Consecration .....
628.	<b>Beethoven</b> , Leonore No.1 .....
629.	<b>Beethoven</b> , Leonore, No. 2 .....
630.	<b>Beethoven</b> , Ruins of Athens .....
631.	<b>Beethoven</b> , King Stephan .....
632.	<b>Beethoven</b> , Name Day .....
633.	<b>Marschner</b> , Hans Heiling .....
634.	<b>Maillart</b> , Dragons de Villars .....
635.	<b>Weber</b> , Euryanthe .....
636.	<b>Schubert</b> , Rosamunde .....
637.	<b>Mendelssohn</b> , Hebrides .....
638.	<b>Glinka</b> , Life for the Tsar .....
639.	<b>Glinka</b> , Ruslan and Ludmila .....
640.	<b>Cherubini</b> , Abencerages .....
641.	<b>Cherubini</b> , Medea .....
642.	<b>Cherubini</b> , Anacreon .....
643.	<b>Cherubini</b> , Water Carrier .....
644.	<b>Cornelius</b> , Barber of Baghdad .....
645.	<b>Cornelius</b> , Cid .....
646.	<b>Schumann</b> , Manfred .....
647.	<b>Schumann</b> , Genoveva .....
648.	<b>Bennett</b> , Najades .....
649.	<b>Wagner</b> , Tristan u. Isolde .....
650.	<b>Boieldieu</b> , White Lady .....
651.	<b>Auber</b> , Bronze Horse .....
652.	<b>Wagner</b> , Lohengrin: (Act I and III) .....
653.	<b>Mendelssohn</b> , Calm Sea and Prosperous Voyage .....
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655.	<b>Rossini</b> , Tancredi .....
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657.	<b>Brahms</b> , Tragic Ov. ....
658.	<b>Auber</b> , Black Domino .....

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661.	<b>Mozart</b> , Idomeneo .....
662.	<b>Mozart</b> , Così fan tutte .....
663.	<b>Mozart</b> , Abduction .....
664.	<b>Smetana</b> , Bartered Bride .....
665.	<b>Wagner</b> , Mastersingers .....
666.	<b>Wagner</b> , Parsifal .....
667.	<b>Wagner</b> , Rienzi .....
668.	<b>Wagner</b> , Dutchman .....
669.	<b>Wagner</b> , Tannhäuser .....
670.	<b>Reger</b> , Comedy Ov. ....
671.	<b>Wagner</b> , Faust Overt. ....
673.	<b>Volkmann</b> , Richard III. ....
674.	<b>Volkmann</b> , Fest-Ouv. ....
675.	<b>Tschaikowsky</b> , Romeo .....
676.	<b>Gluck</b> , Iphigenie in Aulide .....
677.	<b>Smetana</b> , Libussa .....
678.	<b>Suppe</b> , Poet and Peasant .....
679.	<b>Flotow</b> , Stradella .....
680.	<b>Flotow</b> , Martha .....
681.	<b>Bruckner</b> , G m (posth.) .....
682.	<b>Mendelssohn</b> , Son and Stranger .....
683.	<b>Mendelssohn</b> , Athalia .....
684.	<b>Mendelssohn</b> , St. Paul .....
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686.	<b>Rossini</b> , Thievish Magpie .....
687.	<b>Pfitzner</b> , Palestrina, 3 Preludes .....
689.	<b>Auber</b> , Dumb Girl of Portici .....
690.	<b>Dvořák</b> , Carnival .....
691.	<b>Gluck</b> , Orpheus and Eurydice .....
692.	<b>Rimsky-Korsakow</b> , La grande Paque Russe .....
693.	<b>Lortzing</b> , Czar and Carpenter .....
694.	<b>Kreutzer</b> , Das Nachtlager von Granada .....
695.	<b>Mussorgsky</b> , Howantschina .....
696.	<b>Weber</b> , Abu Hassan .....
697.	<b>Weber</b> , Silvana .....
698.	<b>Schubert</b> , Alfonso and Estrella .....
699.	<b>Glasunow</b> , Festival Overt. ....
700.	<b>Pfitzner</b> , Kathchen v. Heilbronn .....
1101.	<b>Humperdinck</b> , Hänsel und Gretel .....
1102.	<b>Gluck</b> , Alceste .....
1103.	<b>Strauss</b> , Bat .....
1104.	<b>Lalo</b> , Le Roi d'Ys .....
1105.	<b>Boieldieu</b> , Calif of Bagdad .....
1106.	<b>Strauss</b> , Gipsy Baron .....
1107.	<b>Verdi</b> , Forza del Destino .....
1108.	<b>Verdi</b> , Vespri Siciliani .....
1109.	<b>Cimarosa</b> , Secret Marriage .....
1110.	<b>Rossini</b> , L'Italiana in Algeri .....
1111.	<b>Weber</b> , Peter Schmoll .....
1112.	<b>Verdi</b> , Nabucco .....
1113.	<b>Rossini</b> , Scala di Seta .....
1114.	<b>Handel</b> , Rodelinde, Ballet Terpsicore .....
1115.	<b>Tschaikowsky</b> , Hamlet .....
1116.	<b>Debussy</b> , L'Apres-midi d'un Faune .....
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1118.	<b>Borodin</b> , Prince Igor .....





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